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H.R.H. THE PRINCE OF WALES ON LITTLE FAVOURITE.

THE IMPERIAL WEDDING IN CHINA

II.—THE NUPTIAL RITES.



ONE OF THE PRELIMINARY PROCESSIONS, CONVEYING GIFTS FROM THE EMPEROR TO HIS BETROTHED, PASSING THROUGH THE FORBIDDEN CITY.

MOST Chinese weddings are conducted on a much more elaborate scale than is customary in the West, and the rites and ceremonies are far too numerous to be compressed within a single day. This is mainly due to the emphasis laid on the betrothal rites, for in China betrothal is attended by many complicated formalities, and is practically, from the point of view of both law and public opinion, as binding as marriage. If such is the case with regard to ordinary weddings, how much more is it so with regard to the nuptials of emperors. It is true that the marriage of Hsüan T'ung, as a spectacle, or series of spectacles, was much less magnificent than that of his predecessor on the throne; nevertheless, the fact that it involved an expenditure of over a quarter of a million gold dollars is an indication that it was not unmarked by some degree of imperial pomp and splendour.

A detailed description of the various ritual and ceremonial preliminaries of the wedding would fill more space than the most generous of editors could be expected to concede. We must content ourselves with the briefest mention of the principal formalities that had to be carried through before the imperial bridegroom could gaze for the first time upon the face of his bride.

The most important of the preliminary ceremonies were three in number: the formal "Sending of the Betrothal Presents," which took place on October 21st; the Marriage Contract Rites on November 12th; and the Rites of the Golden Seal and Scroll on November 30th. These dates were chosen after they had been duly declared, as a result of astrological wizardries, to be "auspicious."

There was much superficial resemblance between these three ceremonies. In each case there was a State procession from the Palace of Heavenly Purity (or Cloudless Heaven) in the Forbidden City to the residence of the bride's father, who, kneeling on a crimson cushion placed on the ground outside his front gate, received in reverent silence the emissaries of the Son of Heaven. In each case the procession was headed by an imperial commissioner—a prince of the blood—who was the august bearer of a beribboned staff called the *chieh*—a symbol of imperial authority. In these and other respects the ceremonies were similar, but each had an importance and significance peculiar to itself.

The betrothal presents, sent on the morning of October 21st, were not chosen at random, but in strict accordance with dynastic precedent. Among them were two horses with saddles and bridles, eighteen sheep, forty pieces of satin and eighty rolls of cloth. The portable articles were carried in numbers of *lung-t'ing*—"dragon pavilions"—draped in yellow and somewhat resembling miniature sedan chairs.

The Palace of Cloudless Heaven is the principal building in that portion of the Forbidden City which still remains in the hands of the Manchu Emperor. It contains a great ceremonial hall, in the centre of which stands the imperial throne. On New Year's Day (Old Style) and on his own birthday the Emperor, clad in imperial dragon robes, mounts the throne and receives the congratulations of Manchu and Mongol nobles, the officers of his Court and the representative of the President. Apart from these and a few other important occasions, the great



COURTYARD OF THE PALACE OF CLOUDLESS HEAVEN. THIS IS THE EMPEROR'S THRONE-HALL INTO WHICH THE EMPRESS WAS CARRIED IN THE PHOENIX CHAIR DURING THE NIGHT OF DECEMBER 1ST.

throne-hall of this palace is seldom opened; but it was open and in use at every stage in the celebration of the imperial nuptials.

The princes, nobles and officers of the household whose duty it was to convey the betrothal presents to the Empress assembled in the great quadrangle in front of the throne-hall and fell into their places under the guidance of grand ushers and marshals. A herald then entered the hall, took up his position on the east side of the throne (which faces south) and read aloud the following Imperial Rescript: "We have already issued our edict declaring that we have elevated Kuo-Po-Lo, daughter of Jung Yüan, expectant-taotai and hereditary noble of the sixth rank, to the dignity of Empress. We now command our Officers of State to take the Symbol of Imperial Authority and carry out the ceremony of Sending the Betrothal Gifts."

The Symbol was thereupon reverently lifted from a table in front of the throne and handed over to the principal imperial commissioner. The latter placed himself at the head of the procession, which slowly threaded its course through the tortuous ways of the Forbidden City, issued from the north gate (the Gate of Divine Valour), and passed through thronged streets to the bride's residence in Hat Lane. It was accompanied not only by a band of Court musicians and an escort of palace guards, but also by Republican soldiers on horseback and on foot. This was an interesting indication (not lost on the Peking populace) that the display of imperial pomp in the streets of the Republican capital was in no way resented by the President and his Government.

The *Ta Chêng Li*—Rites of the Great Proof or Marriage Contract—which took place a fortnight later, marked the completion of a further stage in the ceremonial. Once more a herald stood by the side of the throne and read an Imperial Rescript which was identical with that read at the Betrothal Rites except in the closing words, which enjoined the officers concerned to "take the Symbol of Imperial Authority and carry out the Rites of the Great Proof." This was again an occasion for the sending of gifts to the bride and the various members of her family. The gifts, moreover, were of much greater value than on the former occasion. Those sent to the Empress included 100 oz. of gold, 10,000 oz. of silver, one gold tea-set, two silver tea-sets, two silver bowls, 100 pieces of satin, and two horses with saddles and bridles. To her parents were sent the following: 40 oz. of gold, 4,000 oz. of silver, one gold tea-set, one silver tea-set, forty pieces of satin, one hundred rolls of cloth,

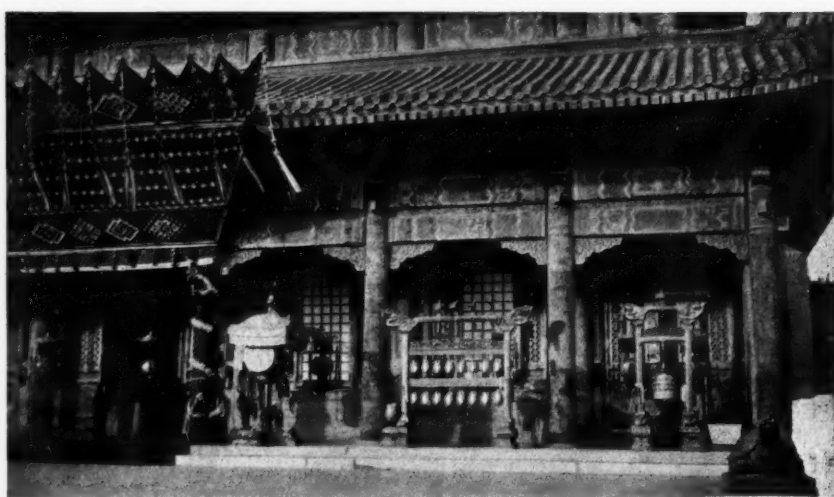
two horses with saddles and bridles, two suits of Court robes, two suits of winter garments, one girdle of honour. To each of the Empress's two brothers, one of whom is a child of ten, were sent eight pieces of satin, sixteen rolls of cloth, and one set of writing materials. The servants of the establishment were not forgotten, for to these were sent for division the sum of 400 Chinese dollars.

The last and most imposing of the three great pre-

liminary ceremonies took place on the morning of November 30th, the eve of the wedding. Three ceremonial tables were placed in front of the throne, the Imperial Symbol being deposited on the centre one. On the eastern table was placed the Golden Scroll or Imperial Letters Patent, while on the western table was placed the Golden Seal. Both scroll and seal were intended to pass into the possession of the Empress, who would bring them back with her to the palace when she entered it as bride.

Besides the Empress's Golden Scroll and Seal and the Imperial Symbol, there was one other article of great ceremonial and practical importance which was temporarily deposited, as if for purposes of sanctification, within the hall of the Palace of Cloudless Heaven. This was the great bridal sedan chair which, carried by twenty-two bearers, would shortly convey the bride from the home of her father to the palace of her imperial bridegroom. This chair, sumptuously and elaborately draped in scarlet and gold, was adorned with various emblematic devices, the most conspicuous of which were four silver birds which perched upon the corners of the roof. From these birds the imperial bridal chair derives its name *fêng yü*—the *fêng* State chair. The *fêng* is a mythical creature which is supposed to be queen of birds, and symbolises happiness and good fortune. For want of a better term the word is usually rendered by "phoenix"; but it would be wrong to suppose that the Chinese *fêng* and the phoenix of Greek lore have much in common beyond the fact that they are both mythical birds. In China the phoenix typifies a happy and prosperous bride, and is pre-eminently the emblem of an empress; just as that other fabulous animal, the *lung* or dragon, typifies a happy and prosperous bridegroom, and is pre-eminently the emblem of an emperor.

Under the eastern and western eaves of the palace roof were placed or suspended curious musical instruments modelled on those used in remote antiquity. They are used exclusively for ritual purposes, and are brought out only on occasions of great solemnity. The musicians stood ready to extract from them short snatches of melody which are believed, without



MUSICAL INSTRUMENTS USED FOR RITUAL PURPOSES AT THE WEDDING CEREMONIES.



THE EMPRESS'S PHOENIX CHAIR, CARRIED BY EUNUCHS, ON THE IMPERIAL TERRACE IN FRONT OF THE PALACE OF CLOUDLESS HEAVEN.

much evidence, to date from the earliest days of China's recorded history.

When all was ready for the ceremony to commence, the Emperor arrayed himself in his robes of State, entered the palace, inspected the Golden Scroll and Seal—the last and most important of his gifts to the bride—and mounted the Dragon Throne. Meanwhile the Court musicians struck a few notes on their drums and hanging stones, thus giving what was supposed to be a rendering of the "Peace be with you" section of a symphony entitled "The Central Harmony." This piece of music is attributed to the Emperor Shun, who—if he be not, like the phoenix, a myth—began to reign in 2255 B.C.

On the cessation of the music the princes, imperial commissioners, Court officials and all concerned in the preparations for the wedding, were marshalled in order and performed the ceremony of the three-fold kneeling and the nine-fold prostration (kotow). This they did, not in the throne-room, but on the marble terrace outside. Then followed the reading of a third Imperial Rescript, which was phrased like the two former ones with the necessary alteration. Immediately after this the Imperial Symbol and Golden Seal and Scroll were taken off their tables and handed over to the care of those whose duty it was to convey them to the home of the bride. While the procession was forming in the quadrangle the Emperor descended from the throne, which was the signal for the musicians to strike up the "Joyous Peace" section of the symphony already named.

The ceremony which took place when the procession arrived at the bride's residence was more elaborate than on the two former occasions, and the bride was herself for the first time an active participant. She was called upon to take formal and ceremonious possession of the Scroll and Seal and personally to attend the ceremony of the reading of the Imperial Rescript. She knelt during the reading, and afterwards went through an elaborate form of salutation which consists in six times standing with arms hanging down and head slightly advanced, kneeling three times and bowing three times. This, for a woman, is regarded as equivalent to the most reverential of prostrations—the ninefold kotow. When the ceremony was over and the procession about to return to the palace, the bride, attended by a Mistress of Ceremonies, accompanied it as far as the outside of the central doorway of the inner (women's) apartments.

It was on the early morning of the same day (November 30th) that the *shu fei* or "Secondary Consort" entered the palace as bride. The fact that she preceded the Empress gave rise to much ignorant and nonsensical chatter, especially among Western foreigners; and certainly the mere existence of the *shu fei*, involving a double marriage, destroys most of the romantic glamour that might otherwise—in the eyes of Western foreigners, at least—be associated with the imperial nuptials. It should not be forgotten, however, that the status of secondary wife to the Emperor is very far from being an ignoble one. Her position is, in fact, one of great dignity. A *fei*, in certain circumstances, may be elevated to the rank of empress, and her son may become emperor. Her betrothal and marriage rites have not been described in detail in these pages merely because in all essentials they were similar to those of the Empress, differing from them only in a lower degree of pomp and circumstance. The true reason why the *fei* enters the palace first is that she may be able, on the Empress's arrival, to place herself at the head of all the palace women and be the first to welcome her.

The time fixed for the bride's arrival at the palace was four o'clock on the morning of December 1st. This meant that she had to be in readiness to leave the parental home shortly after 3 a.m. At this hour there was bright moonlight, for the sky was serene and cloudless and the moon was nearly full. Nevertheless, to those ignorant of Chinese customs it must seem strange that the time chosen for a wedding procession should be the depth of a midwinter night. It is, indeed, a common, though not a universal, practice in China for weddings to take place in the middle of the night, and very few Chinese can give

a reasonable explanation of it. Possibly it is a survival of the days of "marriage by capture."

The conveyance of the Phoenix Chair from the Palace of Cloudless Heaven to the Empress's home was in itself a ceremony of great importance and solemnity. The chair was carried by ordinary bearers belonging to the Imperial Equipage Department as far as the front courtyard. It was then handed over to eunuchs, who carried it into the principal hall or reception room attached to the women's apartments. There it was set down at such an angle that it fronted the auspicious quarter of the south-east—the region which (as had been ascertained by divination) was at that hour presided over by the god of Happiness.

The bride, in all the splendour of her wedding robes, was ready at the appointed hour, and when the Mistress of Ceremonies formally invited Her Majesty to take her seat in the Phoenix



THE BRIDAL PHOENIX CHAIR IN WHICH THE EMPRESS WAS CARRIED BY SIXTEEN BEARERS INTO THE FORBIDDEN CITY.



THE DRAGON PHOENIX MARRIAGE BED IN THE EASTERN PAVILION OF THE PALACE OF EARTHLY PEACE.

Chair, she did so without delay. The chair was immediately raised by the eunuchs, carried out of the inner hall and through various courtyards, and set down for a moment outside the main gateway. There it was surrendered by the eunuchs to the regular bearers, and the wedding procession set out on its journey to the Forbidden City. It was not accompanied by any member of the bride's family, but her father went as far as the outer gateway, where he knelt on his red cushion until the procession had passed out of sight.

With the procession went an escort of Republican soldiers, cavalry and infantry, a squadron of police, soldiers of the imperial guard, and two bands discoursing foreign and Chinese music—fortunately not simultaneously. There was an empty sedan chair covered with yellow satin and crowned by a silver knob, and there were three old-fashioned "Peking carts" also silver, knobbed and draped with yellow satin and also empty. These

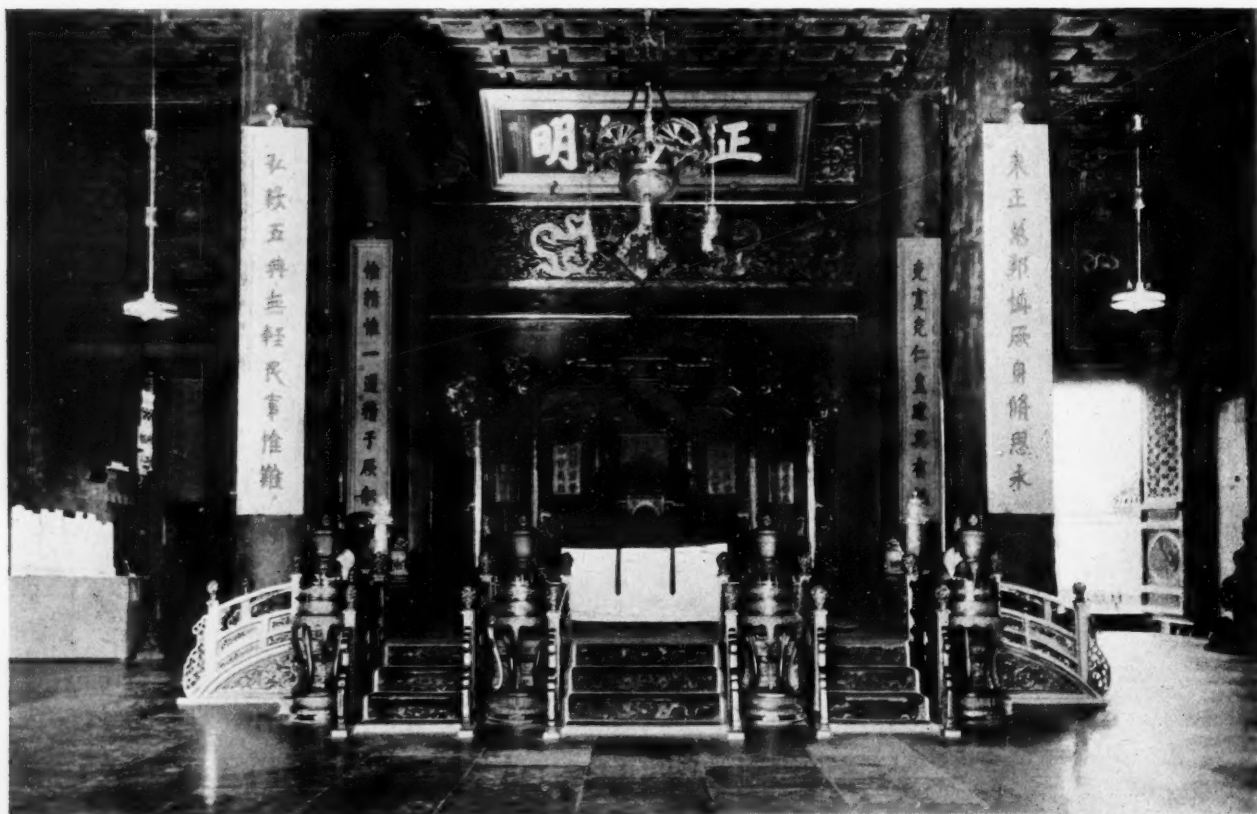
were intended for Her Majesty's personal use on future occasions, for the Phoenix Chair could never be used again. Among those walking in the procession were sixty bearers of large palace lanterns, over seventy bearers of "dragon-phoenix" flags and State umbrellas, and numerous palace servants carrying yellow pavilions containing the Golden Scroll and Seal and the bride's trousseau. The Principal Imperial Commissioner (Prince Ch'ing) carried the Imperial Symbol; the Assistant Commissioner (Prince Ch'eng) was the bearer of the Imperial Rescript. Behind the Commissioners went the bearers of portable incense burners, which gave forth fragrant smoke, and next came the Phoenix Chair itself with its twenty-two bearers. On either side walked eunuchs of the Presence; and behind the Chair went ministers of the household, chamberlains and officers of the Guard on horseback.

When the procession set out, between 3 a.m. and 4 a.m., the moon had disappeared and the night was very dark. The electric street lamps—neither very thickly clustered nor very brilliant in Peking—did little more than make darkness visible; nevertheless, the streets were lined with crowds of well-mannered sightseers, who stood in patient silence behind the rows of Republican soldiers and police, content with such glimpses as they could get of the stately Court dresses now so seldom seen outside the Forbidden precincts. The centre of every street through which the imperial lady passed was strewn for the occasion (in accordance with an ancient imperial prerogative) with yellow sand and kept clear for the passage of what will

princes and officers of the Court, therefore, withdrew from the throne-hall and the doors were closed.

Having been assisted by princesses and eunuchs to alight from her chair, the Empress was conducted through a door at the back of the throne-hall to the Palace of Earthly Peace (*K'un-ning Kung*) which stands a short distance to the north of the Palace of Cloudless Heaven. There her sixteen-year-old lord and master stood waiting to welcome her, and there—after ceremoniously removing the *kai-lou* or head-dress which concealed her face—he gazed for the first time upon the features of his sixteen-year-old bride.

The ceremonies that followed were similar in essentials to those that take place at all old-fashioned Chinese weddings, and need not be described. The principal rites are the ceremonious drinking of the Nuptial Cup and the joint partaking of the wedding feast spread at the side of the "dragon-phoenix" couch. Other essential ceremonies, such as the worship of the bridegroom's imperial ancestors, took place on the following and subsequent days. There were also Court festivities of various kinds, including theatricals, which gave a life and colour to the palaces and court-yards of the Forbidden City which they had not known since the days of the old Empress-Dowager. One of the most brilliant ceremonies connected with the imperial nuptials was the Congratulatory Ceremony on December 3rd. On this occasion the Emperor sat on the dragon-throne in the Palace of Cloudless Heaven to receive the congratulations of Manchu and Mongol princes, the officers attached to his Court and Household, and



THE IMPERIAL THRONE IN THE PALACE OF CLOUDLESS HEAVEN.

perhaps prove to have been the last imperial bridal procession in the capital of China.

It entered the Forbidden City by the central portal of the great East Gate, and did not stop until it had reached the gateway which stands some distance in front of the Palace of Cloudless Heaven. There, at the foot of a flight of marble steps, the Phoenix Chair was set down for a moment in order that the ordinary chair-bearers might be replaced by eunuchs. Slowly and with solemn deliberation the eunuchs carried their precious burden up the steps and into the great quadrangle beyond. Most of those who had formed part of the procession, including the musicians, remained outside the gateway. To them a nearer approach to the Dragon Throne was not permissible. Among those who were privileged to pass within were the incense bearers, whose portable censers, with their little chains, made a tinkling music as they swayed with the rhythmic movements of the bearers. In a few moments the Phoenix Chair had entered the Palace of Cloudless Heaven and had been set down in front of the throne. On either side stood princes of the blood, with their princesses, groups of ladies-in-waiting and eunuchs, officers of the household, and a few other high officers of what is known as the *Nei T'ing* or Inner Court. The present writer was the only foreigner present.

The moment had now arrived when the bride was to emerge from her chair; but Court etiquette demanded that she could do this only in the presence of women and eunuchs. All the

those ex-Ministers of State who had served the throne faithfully in days gone by and still regarded the last of the emperors with affectionate loyalty. All these wore the full official raiment or Court dress in vogue under the empire. In addition came a number of civil and military officials of the Republic, whose garments—foreign-style uniforms and frock coats—offered, it must be confessed, a painful contrast to the old-time mandarin robes with their artistically blended colours and rich furs and silks. Some of these officials attended in their private capacity, others as representatives of the Republican authorities; for the Republican Government was honourably anxious to show that it respected, in the spirit and in the letter, the terms of the Agreement between Republic and Throne. It cannot be denied that in all matters affecting the imperial wedding the Government was loyal to its undertaking to treat the Manchu Emperor with all the courtesy that it would show to a foreign sovereign on Chinese soil.

In one important respect this ceremony of congratulation was marked by a complete and surprising breaking-away from old custom. It may be remembered that in my first article I drew attention to the likelihood that the young Empress's entrance into the Forbidden City would mark the beginning of a new era in Manchu Court life and herald the disappearance of stiff conventions and taboos. These words were verified with almost startling suddenness only two days after the wedding, when Emperor and Empress, for the first time in the history

imposition of one uniform design. It is due, I suggest, to the outstanding influence of one living architect—Sir John Burnet. I do not know whether he will be pleased with this suggestion or not, but I think he is entitled, if he likes, to look on the best buildings in the street, and such general character as the street has, as a tribute to himself. He has only actually built one building in the street, that stark and severe, but eminently truthful structure, the Kodak building, on the right-hand side going towards the Strand. For those, however, who know his work there are many motives running through the design of other blocks, such as the architrave scheme of the great doorways to Shell House and Adastral House—the big balancing

even an entrance to a Tube railway station cannot further spoil. On the opposite side is the Holborn Restaurant, the Kingsway flank of which is a competent piece of Second Empire design, rich with an even density of ornament much to be preferred to our present system of planting what Americans call "gobbets" of rich stuff at points on otherwise plain façades.

Next to the Holborn Restaurant on the same side of the way is Messrs. Belcher and Joass's unfinished church, which is a very interesting and picturesque piece of work. It consists at present of a great recessed curved front in the centre of which projects a lofty semicircular columnar porch. Here is a fine baroque idea, which in Italy would have led to a magnificently dramatic church front. Alas, as in so many of Messrs. Belcher and Joass's buildings, you feel the clash of two strong personalities preventing the full scope of either. The centre porch and the terminal pedestals are refined, elongated Georgian; the flanking niches on either side, with their heavily marked square blockings and panels and their long pendent wreaths, are a Scotch version of the Viennese Secession. The two do not combine even with the assistance of the sentimental little winged figures from the Accountants' Institute, which seem to have flown over from the city to soften the asperity of this Scotch-Austrian detail. In spite of all this, however, a curved recessed front in a London business street, to be crowned one day with a picturesque tower, is something to rejoice at.

On the opposite side of the way is another church—a Roman Catholic one this time—but in itself of very inferior interest. It serves, however, a useful, if humble, purpose in that it is a low structure, for by reason of this the great new building next to it, Africa House, by Messrs. Trehearne and Norman, has a large exposed flank which will be permanently seen. By some arrangement with owners on the other side, Africa House has a similar permanent flank, with windows overlooking another low building. Here, then, we have a great new stone block standing up clear of its surroundings on all sides in the American way. It gives you at once the effect of a piece of Fifth Avenue transported to London, for over there the buildings are getting so big that most of them seem to have the advantage of return flanks to at least one side street. How great an advantage this is to good architecture Africa House proves at a glance. Among its shallow-faced surroundings it appears as a great solid mass of square outline

dominating by its solidity this end of the street. It is, obviously, very difficult to be monumental and dignified if you have only one small thin face peeping out between other buildings. Having gained this initial advantage, the designers of Africa House have done everything they could to enhance it. Its elevations are of the solid wall type and not the columnar temple type. Such columns as it has are reserved for points of special emphasis. Its solidity and squareness are still further marked by the setting in of the attic storey above the main cornice. Perhaps the County Council by its rules, fixing a maximum height on the street face of 80ft., has here contributed a little by compelling



SHELL CORNER.



ADASTRAL HOUSE.

These two buildings, facing one another, form a fine termination to the southern end of Kingsway.

buildings facing one another at the southern entrance of the street—which can be traced back to him. It is not, however, only by particular motives that his spiritual parentage of the best part of the street is evident. It is shown even better in the general directness of its architecture. Messrs. Trehearne and Norman, the architects who have been responsible for most of the characteristically modern buildings in Kingsway, must surely count themselves Sir John's disciples. I hope they do.

Let us now walk slowly down the street from Holborn to the Strand and note particular buildings. At the top on the left-hand side there is a large commonplace block which

the setting back. The result is as satisfactory as the new zoning laws are proving in New York, where similar settings back at certain heights are in force, and as a consequence a new Babylonian-like architecture of stepped buildings is growing up. Africa House may be the first sign of it with us. For its complete success, however, buildings must be rectangular, and so few of ours can be. Africa House, however, has many other good points, such as its fine arched entrance and its simple detail. The curious treatment of the corners of the building is less commendable. The detail throughout is a little heavy, and there is, too, a rather ill composed group of sculptured African beasts above the main cornice of the main façade, but these things are not sufficiently prominent to detract from the general air of straightforwardness, simplicity and efficiency which the building possesses. Indeed, it seems to me one of the best new buildings which has been erected in London for many years. It would not disgrace New York, where its ancestry certainly lies.

Kingsway House, on the right-hand side, is a mass of small columns and bay windows. There is now nothing good to look at on this side until we come to the Kodak Building, or on the other side until No. 42, by Sir Edwin Lutyens. Let us look at this latter building for a moment. It is, in the first place, a pure street front façade; but, as such, full of interest.



THE KODAK BUILDING.

An eminently direct and truthful piece of work.

How the façade fits the floors behind one will not stop to enquire. Taking that for granted, it is, like all Sir Edwin Lutyens' work, very individual and interesting. The treatment of the ground and mezzanine floors has, no doubt, been suggested to him by San Micheli's gates through the city walls at Verona, but is, nevertheless, very original in its application here. The rusticated piers, columns and flat arches make a rich base to the building, which contrasts well with the plain wall face above. On top of the cornice are another couple of storeys full of interest and character, in which, by a multiplication of horizontal lines, fine shadows and richnesses are obtained to balance those at the base of the building. This little Italian façade gains still further distinction by the lamentable buildings on either side of it.

With Victory House, on the left-hand side of the street, we come to the first of the big new blocks, paying, as I think, a certain tribute to Sir John Burnet. This is a great columnar structure with metal infilling, but its columns do not begin till the third floor level. They are then included in a great architrave frame such as may be seen in some of the large doorways to Sir John's own buildings. Again, the setting back of the attic above the main cornice and the making thereby, with the roof, of a sort of belevdere is a motive he has frequently used. So much the better, of course. It adds very much



MAGNET HOUSE.



NO. 42, KINGSWAY.

to the horizontal effect always necessary in street architecture and corrects the vertical emphasis of the columns. Here, this roof treatment is enhanced by blue paint to the roof cornice, contrasting well with the brown pantiles above and below.

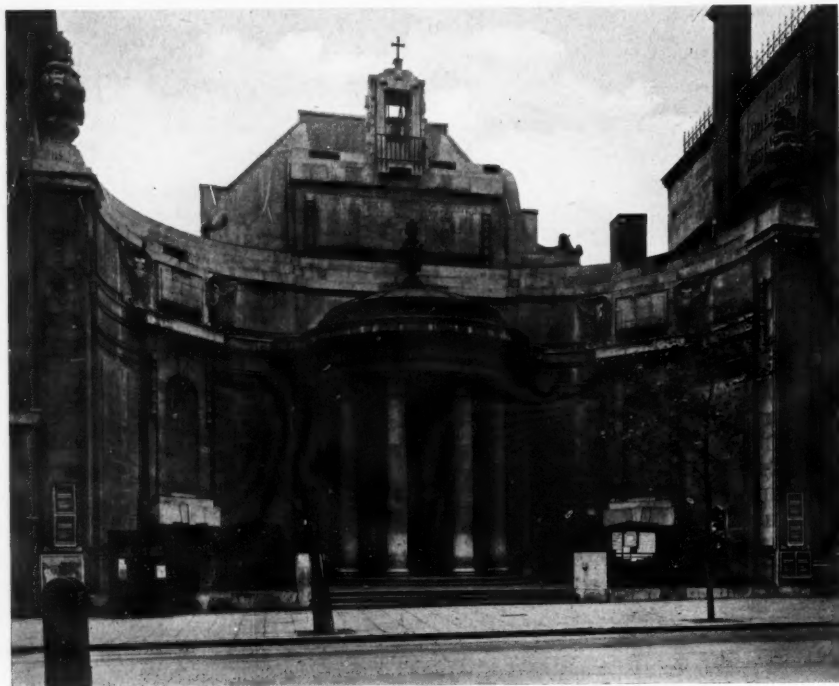
Magnet House, on the opposite side of the way, stands forth prominently, but is over-ornate. Its stonework, too,

tenor drowning a great orchestra or of a fur-coated impresario trampling through a sea of chorus girls. I think if the statues, which crowd the façade, were removed we should all admit this. These are so grotesque and bad that no one looks at the architecture. You stand and laugh at them as you would at waxworks and pass on. The building, however, is better than that. In Milan, where it really belongs, it would be a respectable part of no mean city. Its strong basement, its plain surfaces, its big cornice, all speak the language of people accustomed both to grand opera and the grand manner.

We now come to the series of large, somewhat similar blocks, all designed, I believe, in the prolific office of Messrs. Trehearne and Norman, and it is these blocks that give the strong modern flavour of the street. We cannot take them in detail. They are all variants of the same theme—columns square or round raised on a high basement of two or three storeys, with recessed attics above. Princes' House, on the right-hand side, with fluted columns, is a fine straightforward building. York House and Alexandra House, on the left, with plain pilasters are equally effective, and so is Imperial House on the same side, while two similar blocks, each with a flat octagonal lantern feature on the roof, Shell House and Adastral House, close the street. Nevertheless, in spite of this noble array of great buildings, emanating from one office, and all with the same air of lightness and efficiency, one begins to doubt whether the solution adopted of long columns and windows occupying the whole space between is the right one after all. Where there is not room for both columns and wall surface, is it not better to give up the former? After all, the "hole in the wall" elevation is more logical than the temple front one for offices and light warehouses. What claim have offices and warehouses for a number of small tenants on the use of great columns? Africa House by the same firm has shown what dignity and solidity there is in plain walling when pierced with apparently ample windows. A single one of these light columnar structures, when you first see it, is very effective. A mass of them, such as we have at this end of Kingsway, seems a little thin and theatrical. Although they have plenty of strong horizontal lines, such structures are not completely reposeful. With no unbroken surface there is nowhere for the eye to rest.

Fortunately, the two terminal blocks, Shell House and Adastral House, each with a large canted face and flat octagonal feature above the roof, are by the same firm. This firm has been able, therefore, to give to this end of the street a fine symmetrical finish, such, indeed, as no other street in London possesses. Now that the scaffold is down from the Bush Building on the opposite side of Aldwych and the great climax of the street is thereby exposed, we have here such a termination as hitherto only Paris could show. Those who have seen the drawings and the model know already that in the Bush Building

American capital and a great American architect (Mr. Corbett) are presenting London with a great structure which will not only appropriately crown our great new street with a fine terminal tower and end its vista with a great archway, but one which will by its strong masses and delicate detail set for us a new standard of refinement and restraint in our own commercial architecture.



HOLY TRINITY CHURCH.

In its present unfinished state. The tower has yet to be built.

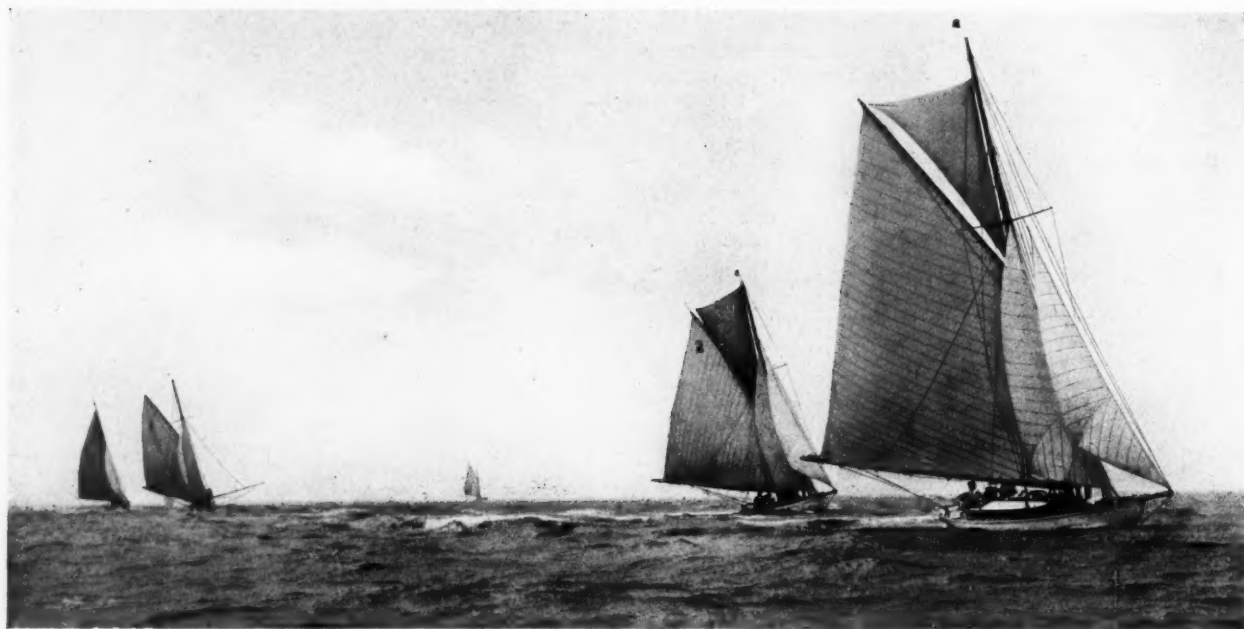


AFRICA HOUSE.

One of the finest new buildings in London.

is so jointed that it gives the unfortunate appearance of glazed terra-cotta, a sad fall for a noble material like Portland Stone. The Public Trustee's Office, next Sardinia Street, is plain and straightforward enough, but lacking in character. This brings us to the Opera House and to the opposite extreme. Here there is no lack of character; very much the reverse. It is, of course, character of a swaggering type, that of some mighty

YACHTING TENDENCIES OF THE MOMENT



REACHING HOME TO THE FINISH.

DURING the past few months there has been active enquiry for small yachts of the 10-ton order, this consensus of demand indicating quite clearly that such is the probable line of development. No sport has been hit harder by the war than yachting, nor has there been one slower in recovery than that which ministers to the instincts of a race whose position in the world was first gained by enterprise on the ocean. During the stress of war those who, for sporting or other motives, had in earlier years mastered the practice of seamanship discovered that their services were in keen demand; and, although the tasks set were strenuously exacting, the life was always congenial. To-day we find that yachting, as formerly carried on, is beyond the means of all but the most wealthy; yet, as the old yearning returns, each class seeks on some lower plane a means of again indulging its well remembered delights.

The trend already noted suggests that the 10-ton cruising and racing yacht is the outcome of many cogitations, mostly on the part of those who formerly favoured vessels around the 30-ton class. Many of these craft were broken up during the war, the lead of their keels being utilised for shrapnel bullets, while their sails fetched more than the new price. The hulk and its fittings had little or no value, but the destruction process was carried to its remorseless end. Few there are who would have back these stately craft, riding as light as swans on the water, but demanding their crew of five to seven, and involving heavy charges for the annual refit. They positively ate up money as we value the commodity to-day.

Why, one may ask, is there any particular tonnage which expresses the *ne plus ultra* of racing cruiser yachting? The answer turns on the duties that are required. First of all, there must be cabin accommodation for the owner and his chosen intimate, whether it be partner or casually invited friend. Then the crew must be sufficiently housed; and, finally, the *tout ensemble* must be capable of taking a worthy part in the races which form the wine of expert sailing. No mere racing machine would suffice, since the owner could not live aboard, being forced to seek quarters ashore during the one ultra-crowded week of each regatta centre. The club house is always overfilled on such occasions,

while the hotels usually overflow into none too nice private dwellings. Some yachtsmen, no doubt, are so happily situated that they can proceed by road from their own homes; but this is a poor standby, because some of the best yachting coasts are so deeply indented by estuaries as to injure their accessibility from the hinterland. Besides all this, the secondary joy of sailing is residence on the water, homely fare converted into ravishing delicacies by a sea appetite, the long yarns before turning in, the morning plunge into stinging water, such breakfasts as no inland *chef* can prepare, with over all a zest about the whole thing which no catalogue of creature comforts, seasoned as they are with agreeable discomforts, can possibly explain. Yachting is yachting, and there every definition ends.

Let us take by contrast the gorgeously appointed mansion, its sunny aspect, its engaging outlook, the tennis courts, hot-houses, reception rooms, billiard table and whatnot else, including the company that there foregathers. Everything is planned on the principle of heaven upon earth, and yet no part of it appeals to the spirit of adventure, the desire for strife and effort, thrills and excitement. Dwelling therein brings on a yearning for the atmosphere of camp, caravan or boat where man returns to the conditions of an existence depending on his own exertions. Thus the lavishly wrought home, while it appeals to everything that is sedate and orderly in our composition—also to the spirit of family ties honourably met—at certain seasons stimulates to the point of rebellion the craving for more vigorous effort.

Nobody has yet fully explained the satisfaction of wearing old clothes, of donning grey flannel trousers baggy at knee and bearing many a cherished stain, the reefer jacket that once was new! Clad in such costume, to come ashore after a buffeting sail, to visit the local hostelry, drink beer out of pots, to order, maybe, a civilised meal and afterwards to wander among mean, rather than picturesque, habitations, meeting in person the heroes of W. W. Jacobs. For the bachelor not yet settled down such relief from elderly civilisation has charms that must not be denied him; for the married man who has completed the first period of willing thralldom it spells happy relief from more serious preoccupations. And even then we must never forget the sensible enthusiast who sees



RUNNING BEFORE THE WIND: BOW VIEW.



THE reputation of an artist is often an affair of accident. Though history rights itself in the long run, men have owed their eminence to fortunate circumstance or adroit advertisement, and architects are more particularly liable to these caprices of fame, inasmuch as their works are stationary—that is, they cannot be exhibited in galleries, and their merits or demerits have to be taken on faith. Such a building, for instance, as the old Bethlehem Hospital, or the Town Hall at Abingdon, would not have disgraced the architect of Chelsea Hospital. Yet the names of their designers are unknown, and some of by no means the least attractive buildings of the eighteenth century are by unknown men.

Thus Sir Reginald Blomfield in his "History," and true as it is of many houses belonging to the greater periods of domestic architecture, it applies multitudinously to houses of the nineteenth century. The latter, however, are of far less consequence, since so many of these houses, especially those produced during the second half of the century, were merely deplorable specimens; and it is therefore merciful to the memory of their architects that, though the houses remain, their authors' names have gone into limbo.

The account of the house with which we are now concerned begins with Victorian days. It would seem to have been a house of the 'forties, when things were going to the dogs, but had not yet reached the consummation that was achieved two

or three decades later. The house stood on a piece of high ground at Townhill, a couple of miles to the north-east of Southampton. It was a four-square house, with cement pilasters running up from ground to eaves level, and having on the side overlooking the garden a pair of bay windows of that roomy, dull kind which was characteristic of the period. This house was acquired by the present Lord Swaythling in the years before the war. The intention then was to extend it from one end in order to provide additional accommodation, and so make it serve as a small country house. Mr. L. Rome Guthrie was the architect commissioned to carry out the work. A scheme was prepared and proceeded with, but when it was well on the way to completion, certain events occurred which demanded a drastic alteration; in particular, more bedrooms were demanded, and in due course were provided; and at a little later date the architect was called upon to work out a second scheme of reconstruction and addition. But the advent of the war put an end to this project, and it was not till 1920 that it was taken up again, and brought to completion in 1922. In this way the little dull house of the 'forties has been transformed into a country house of considerable size.

In studying any architectural work, and especially in studying a house which has been altered and enlarged in the manner just indicated, it is essential to a proper estimate that one should know why certain things were done, and under what





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2.—MUSIC ROOM FROM THE ENTRANCE END.

"COUNTRY LIFE."



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3.—LOOKING ACROSS THE MUSIC ROOM FROM THE FIREPLACE END.

"COUNTRY LIFE."

conditions they had to be done; otherwise, in looking at the finished work, one may come to quite a wrong conclusion about some feature of planning, reconstruction or embellishment. Thus, in looking at the plan of Townhill Park, it is necessary to bear in mind that this was not one single thought-out scheme, but three—the original house and Mr. Guthrie's two enlargements of it. Yet, all has been done so that the plan becomes integral, with the principal rooms on the ground floor conveniently placed in regard to one another and to the service, and with a commodious arrangement of bedrooms on the first floor.

The approach to the house is by a private road which leads up from South Stoneham, where the first Lord Swaythling had his house. After traversing an avenue and some pasture we come to the forecourt. The house on this side is seen to

shallow projecting dormers. No doubt, if Mr. Guthrie had been designing a new house having the present accommodation, he would have been able to contrive matters so that the whole of the entrance front would have presented a symmetrical face, with one wing exactly balancing the other—and considered in conformity with the principles of Palladianism this would have given a completely satisfying result; but, as has been explained, the conditions which the architect had to face were entirely different: he was not making a new house; he was making the best of an old one, and experiencing the added difficulties of changes in the requirements when the work was actually in process of being carried out. Nevertheless, despite these limitations, his work is notably successful.

The forecourt is enclosed in front by a low stone balustrade, sweeping up to a pair of urn-crowned piers, whose structure



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4.—BOUDOIR CHIMNEYPiece.

"COUNTRY LIFE."

comprise a central pedimented block with a wing extending to right and left. It will be noted that the façades of the two wings are not alike, the fenestration being entirely different, though the same ridge-line is maintained across the whole front. The older wing, to the right of the central block, has two rows of shuttered windows, spaced equally apart and symmetrically set above one another, with wide projecting eaves and low-pitched roof. But the necessity of providing a large music room in the wing to the left of the centre block made a repetition of this façade impossible, for the music room occupies more than half the total height of the house, and demanded windows of a size proportionate to this height; and, as reasonable economy demanded that the remaining space above should not be wasted, it was arranged that servants' bedrooms should occupy the space, the roof on this side being treated as a mansard, with

is carried across to enclose an arched opening, filled by an iron gate. The balustrade continues on either side, framing in the ends of the forecourt, the house being backed on the left by some fine old trees, and having on the right an opening to the gardens and lawns.

The central block is pierced at ground-floor level by the three arched openings of an entrance loggia, which is here contrived. This feature is not only interesting in itself, but is admirable both from the point of view of host and guest. There are three pairs of swing doors in the loggia opening into the hall, on the further side of which, and in line with the central opening to the loggia, is Lady Swaythling's boudoir. To the left of the hall a lobby, with cloak room on one side of it and gun room on the other, leads through to the music room, while to the right, axially in line with the lobby, a wide



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5.—GENERAL VIEW OF BOUDOIR.

"COUNTRY LIFE."



6.—END WALL OF BOUDOIR, SHOWING ORIGINAL DOORCASE ADAPTED TO CHINA CABINET.



Copyright.

12.—TWO ARMCHAIRS OF CHIPPENDALE PERIOD IN THE MUSIC-ROOM.

"COUNTRY LIFE."

and a side-table of the George II period which is regarded as one of the finest specimens of its kind. There is also in the music room a grille or screen of painted and gilt iron, composed of six upright openwork panels with shields and plaques along the top having paintings in red, representing The Circumcision, The Flight into Egypt, The Nativity, The Road to Calvary, The Crucifixion, The Pieta and The Entombment, with receptacles for candles behind. It is French workmanship of the Louis XIV period.

The floor (admirable for dancing, when the room is used as a ballroom) is laid with parquet in Versailles pattern, and from the centre of the ceiling hangs a lustre chandelier. About the whole room there is an air of elegance which the photographs faithfully record, but which only a personal sight can fully appreciate.

Of the other rooms on the ground floor, the three on the garden front call for a brief note, though there is no occasion

to write at length about them. The chief feature in the smoking-room is the mantelpiece, shown by Fig. 8. It is of French workmanship, apparently of early nineteenth century date, the interior, with its hob grate, embellished with anthemion ornament and claw feet of Empire character. In this room hangs George Morland's "The Post-Boy's Return."

The garden room, adjoining, is a very pleasant room, having white walls with window hangings of a claret rose tone; and white, too, are the walls in the third room on this front, the dining-room. Its furniture includes a pair of Georgian urn-crowned pedestals on either side of a side-table, and in one corner there is a wonderful old long-case clock.

The staircase at Townhill Park is not an outstanding feature. It is just a pleasant oak staircase designed on familiar lines, its wall hung with a piece of seventeenth-century Brussels tapestry, showing Solomon building the Temple.



Copyright.

13.—GEORGE II SIDE-TABLE IN MUSIC-ROOM.

"COUNTRY LIFE."

will make possible the establishment of a veterinary service on the lines of the human public health service. Such a service would aim at the prevention of animal disease on logical scientific lines, based on the results of past and future research. Although the farmer does not at present find it economical to utilise the existing veterinary service for more than about half his livestock, he would be well advised to pay for such a preventive service as an insurance against disease among the other half, notably his young horned stock, his sheep and his pigs.

Such a service will not be built up in a day. It is, however, an ideal towards which all the research institutes, all the farmers'

organisations and all the breed societies should strive, for it must tend not only to mitigate the uncertainty of the farmer's calling but to increase the usefulness, the standing and the remuneration of the veterinary profession. The nucleus of such a service already exists in the administrative veterinary service of the Ministry of Agriculture, with its staff of local correspondents and inspectors. As the new research organisations increase our knowledge of the causation and spread of diseases, the agricultural community must insist on the development of this service on scientific and practical preventive lines.

ORIENTAL CHERRIES

By E. H. WILSON, *Arnold Arboretum, Harvard University, U.S.A.*

AMONG the floral treasures of the Orient none is more renowned than the cherries of Japan. And justly so, for no language can exaggerate their loveliness. Some are small, others large trees with wide-spreading crowns; some have pendent and others quite erect branches. All are beautiful. Cherry trees grow wild in the woods and thickets throughout the length and breadth of Japan and they are everywhere planted in vast numbers—in temple and castle grounds, in park and garden, in city streets and alongside the highways, by pond and by riverside. In Japan no peasant is too humble, no prince too proud to plant and cherish the cherry tree.

At Koganei, a village some ten miles from Tokyo, there is an avenue three miles long of cherry trees planted in 1735 by command of Shogun Yoshimune. Many of the trees are from 60ft. to 75ft. tall with trunks 10ft. to 12ft. in girth and crowns from 50ft. to 60ft. through. The avenue has been well cared for and when the trees are in blossom the scene presented is a never to be forgotten one. The flowering of the cherries is made the

occasion of a national holiday in Japan, annually decreed by the Emperor. And right merrily do the people enjoy the festival. It signifies that spring, the season of gladness, has come. Old and young, rich and poor put on their best raiment, visit and entertain their relatives and friends. There is something peculiarly gay and cheery about these white and pink cherry blossoms, a prodigality also that is infectious.

It is sixty years since the first Japanese cherry was introduced into Europe, but where are the fine specimen trees that one might reasonably expect to see? Here and there where trees directly imported from Japan have been planted, fair examples are to be seen, but it is only within the last twenty-five years that such trees have been available in any quantity, and they are still all too rare. The early importations were nearly all used for purposes of propagation by budding and grafting on European stocks. This has been a curse. In the practice of gardening the art of grafting and budding is useful, nay it is essential, but it is greatly abused. As a means of perpetuating many fruit and certain flowering plants it may be deemed indispensable. By the



THE BEAUTY OF THE FLOWERING CHERRY (*PRUNUS SUBHIRTILLA PENDULA*). A GNARLED TREE WITH A TRUNK TEN FEET IN GIRTH, GUARDING A JAPANESE VALLEY.

introduced have yet to be fully demonstrated. Such as *P. concinna*, *P. pilosinacula* and *P. Conradina*, all small trees, are undoubtedly acquisitions, while *P. serrula* is worth growing for its handsome yellow-brown bark; but the rank and file are inferior to those about to be described.

The first Oriental cherry introduced into England came from Canton in 1819 and was named *P. Pseudo-cerasus* by Lindley. This species is wild in Hupeh but cultivated in many parts of China for its fruits. Long ago it was introduced into Japan for the same purpose and is occasionally seen there to-day. There is an old tree of it in the Cambridge Botanic Gardens. The flowers are white, freely produced and pretty, but the tree is tender and of no outstanding merit as an ornamental. I would not mention it here but for the fact that its name has been promiscuously applied to the flowering cherries of Japan, with which it has absolutely nothing to do. The next cherry introduced also came from Canton and had double white flowers. This was named *P. serrulata* by Lindley in 1830. Good trees of this may be seen both in the Cambridge Botanic Gardens and in Kew. They are low, thanks to grafting, with rigid, horizontal, spreading branches and, out of blossom, are more remarkable than beautiful in appearance. This cherry is simply a double-flowered form of a species common in the woods and forests of central China and of north-eastern Asia generally, and now known as *P. serrulata* var. *spontanea*. In the north of Japan it is replaced by the larger-flowered variety *sachalinensis*. Associated with both these, and having a wider distribution than any other Asiatic cherry, is the variety *pubescens*, distinguished by its hairiness. Where and when this double-flowered *P. serrulata* originated is unknown and the same is true of its pink counterpart var. *rosea*. They are well distinguished from all other forms by their smaller flowers crowded with narrow petals.

The wild varieties *spontanea* and *pubescens* are the common cherries of the Far East and in Japan are called "Yama-zakura," that is, mountain cherry. These trees grow up to 75ft. in height, with a trunk sometimes 12ft. in girth; they have stout ascending branches and pale to rose pink blossoms an inch or less across. The young foliage is a bronze, metallic green and in the autumn changes to shades of yellow, orange and crimson, which adds much to the attractiveness of these trees. The more northern form (var. *sachalinensis*), the Sargent cherry, is distinguished by its large flowers, each from 1in. to 1½ins. across, often rose-pink, rarely white, in colour. This is the most hardy and the largest-growing of all Asiatic cherries, and if one kind only can be planted it should be this. The finest of the pink and rose-coloured double-flowered cherries are forms of this variety. The six best are "Kirin," "Horinji," "Ichiyo," "Fugenzo," and its white form, albo-rosea ("Shirofugen" of the Japanese), and the late-flowering "Sekiyama" (or "Kanzan," as it is usually called in Japan).

The principal parent of Japanese cherries is *P. Lannesiana* var. *albida*, which is native to the volcanic Seven Isles of Idzu, the Boshu Peninsula and elsewhere in the warm parts of Japan. It is a smaller tree than the preceding, with pale bark and white or pale pink fragrant flowers. It is not so hardy as the varieties of *serrulata* nor so long-lived, though of rapid growth. Of the scores of named forms of this cherry the



PRUNUS LANNESIANA ALBIDA. A MASS OF BLOOM 35 FT. HIGH.



PRUNUS INCISA IN THE WOODLAND.



PRUNUS SERRULATA SACHALINENSIS, PLANTED 1735.



THE AVENUE AT KOGANEI, NEAR TOKYO.



PRUNUS SUBHIRTELLA.

following dozen are among the best: "Jonioi," "Sumizome," "Senriko," "Sirotae," "Amanogawa," "Ojochin," "Ogon," "Yaye-akebono," "Botanzakura," "Miyako," "Hata-zakura" and grandiflora, known to the Japanese as "Ukon" or "Asagi" and remarkable for its pale yellow flowers. Another species with double flowers is *P. Sieboldii*, often called in European gardens Waterer's cherry. It is characterised by the soft, appressed, fulvous-grey hairs which clothe the leaves. This is a tree of moderate size, and, though commonly cultivated in Japan, has not yet been reported in a wild state. Like *P. Lannesiana* and its forms this cherry also roots readily from cuttings.

Of the spring or rosebud cherries there are four distinct types. The wild form is *P. subhirtella* var. *ascendens*, which is indigenous to the woods of Central China, Formosa and Japan. It is a large tree with a wide spreading crown, but is less beautiful in blossom than its sisters. The variety *pendula* is well described by its name, and the tree in size equals that of the wild form. What has to bear the specific name of *P. subhirtella* is a small tree, probably of garden origin, and is the most floriferous and, perhaps, the most pleasing of all Japanese cherries. It is the "Higan-sakura" or spring cherry. The fourth form has semi-double flowers which are sometimes most freely produced in the autumn and, in consequence, is named var. *autumnalis*. Very often it flowers sparsely in the spring and freely in the autumn; in other seasons the very opposite prevails. All the forms of *P. subhirtella* should be worked on the wild type; they will also root from cuttings. From seed a percentage come true, but the tendency of the varieties is to revert to the wild form, *ascendens*. All have pink blossoms, deeper in the buds, hence the name rosebud cherries. They are very hardy and remarkably floriferous and, with their branchlets more slender than those of other species, they have a grace and charm peculiarly their own.

A quick-growing and handsome tree is the Tokyo cherry (*P. yedoensis*), whose opening blossoms herald the cherry festival. Though abundantly planted in Tokyo and elsewhere this cherry is of unknown origin, and is, very possibly, a hybrid. It has a short but thick trunk and large spreading branches, which form a broad rounded crown. The flowers are white to pale pink and are characterised by their hairy, cylindric cupula and flower-stalk. It is a magnificent tree for avenue planting and may be readily raised from seed. Three other Japanese species, *P. Maximowiczii*, *P. nipponica* and *P. apetala*, are of lesser merit. This article may well end with mention of *P. incisa*, a species abundant on the lower slopes of sacred Fuji-yama and one of the most pleasing of all, yet virtually unknown to English gardens. Usually a bush from 5ft. to 15ft. tall, it will, under favourable conditions, form a small tree from 25ft. to 30ft. tall with a neat crown of spreading and ascending-spreading twiggy branches. The flowers are usually nodding and vary in colour from white to pale pink; the cupule and sepals are vinous-red and the stamens are tinged with the same colour, and the anthers are golden. No cherry is more hardy, more floriferous or more lovely than this the "Mame-sakura"—pigmy cherry—of Japan.

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